

# THE ASYLUM

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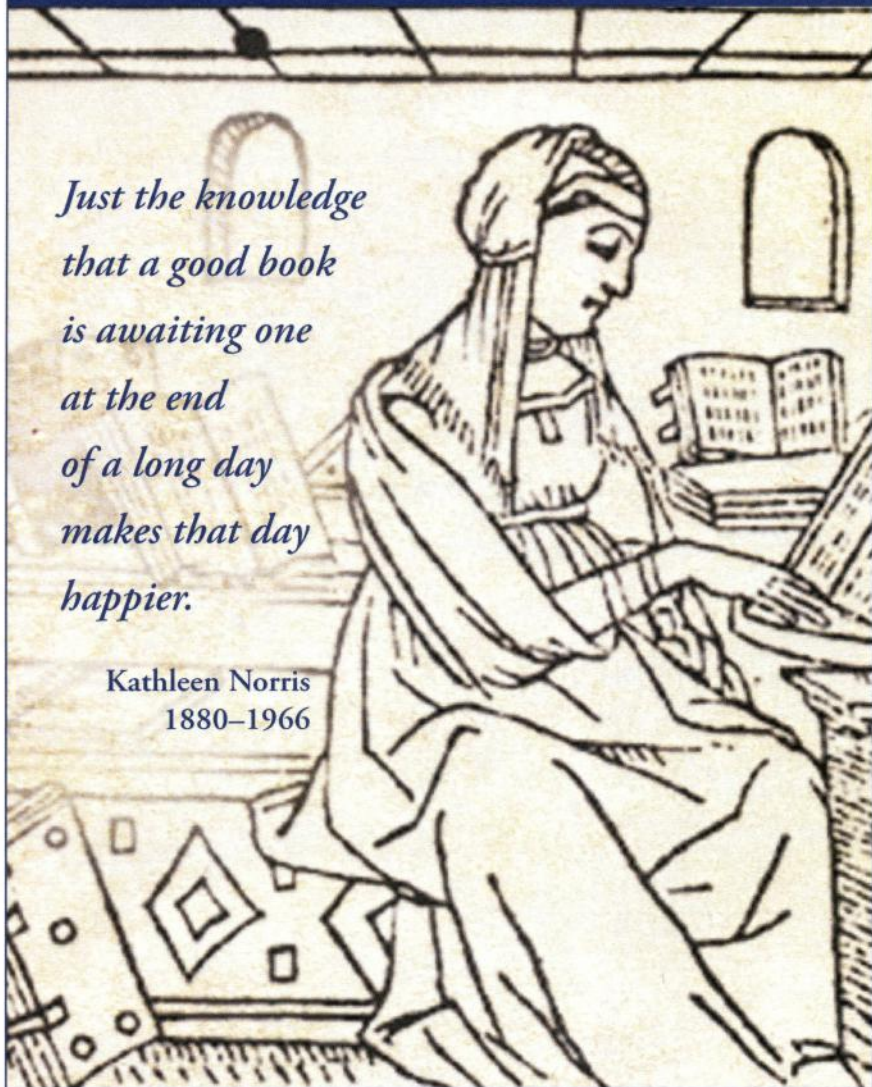
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*Just the knowledge  
that a good book  
is awaiting one  
at the end  
of a long day  
makes that day  
happier.*

Kathleen Norris  
1880–1966



# The Asylum

Vol. 33, No. 4

Consecutive Issue No. 130

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Front cover: A pair of medallion-like woodcuts from Huttich's *Consulum romanorum elenchus* (1537).





## Editor's Introduction

With mixed feelings, I have to announce that this is the last issue of *The Asylum* for which I will serve as managing editor. When I began in 2007, I was working mostly as an editor, and the other work that I had left me enough free time to fit in *The Asylum* four times a year without much difficulty. However, I have since accumulated other roles and other work projects, both numismatic and archaeological, and it is increasingly difficult for me to spare the time to work on *The Asylum*. With partial responsibility for three excavation reports plus two or three other major projects in the queue, something had to go. As a result, I decided a few months ago to submit my resignation as managing editor to the NBS Board.

However, despite the practical necessity for this change, I will miss working with the many talented and helpful members of the NBS who have made my editorial work so interesting, educational, and enjoyable. I am very grateful to all who have submitted articles during the past several years, who uncomplainingly accepted my editorial interventions and almost always answered queries and checked proofs more promptly than I had any right to expect.

In addition to all the writers, I have to thank the people who have made my task of finding articles and turning them into a finished product so much easier. Producing a publication like *The Asylum* is very much a team effort; my thanks go to all those who have helped behind the scenes in many ways, including the late Rick Witschonke as well as John Adams, Joel Orosz, David Sundman, George Kolbe, Bob Leonard, Liz Benge, Lisa McCullough, Terry White, and especially Wendy Joseffy.

Fortunately, the NBS has found a very skilled replacement for me: Maria Fanning, whose excellent work on Kolbe & Fanning catalogues will be familiar to many of you. I have updated the contact information at the back of this issue to reflect the new editorship. Maria will take over the e-mail address that I set up for use as editor of *The Asylum*:

nbsylum@gmail.com. For traditional postal mail, Maria can be reached at Kolbe & Fanning:

Maria Fanning, Editor, *The Asylum*  
141 W. Johnstown Rd  
Gahanna, OH 43230  
(614) 414-0855

I am not leaving the world of numismatics, and I expect I will continue to work with many of you in connection with other numismatic projects. For the future, I can be reached at my American Numismatic Society e-mail: dyoon@numismatics.org.

Elizabeth Hahn Bengé will be continuing in her role as Editor-in-Chief during this transition. I hope you will support Liz and Maria with an abundance of new articles to keep *The Asylum* full of exciting, entertaining, and important new research, commentary, and ponderings on numismatic literature and the history of numismatics during the years to come.

—David Yoon

## The First "Catalogue" of the ANS Library

David Yoon

It is well known to numismatic bibliophiles that the first real catalogue of the American Numismatic Society's library was compiled by Richard Hoe Lawrence and published in book form in 1883.<sup>1</sup> At the same time that he was preparing this work, arranged both by author and by subject headings, Lawrence also initiated the card catalogue and the series of accession register books that the ANS library continued to maintain until the process was entirely computerized. However, these are not the first documents from the ANS library.

Among the many odds and ends in the ANS archives, there is a document, hand-written on two sheets of slightly tattered blue paper, from a generation earlier (figs. 1-3).<sup>2</sup> This document bears the proud heading at the top of its first page, "Catalogue of Books in the possession of the A.N. Society". It is not really a catalogue in the analytical sense that Lawrence's work was, but rather the accession register maintained by the Society's first librarians.

When the ANS organized itself in the spring of 1858, it created the office of Actuary, charged with registering and maintaining the books and coins in the Society's possession. James D. Foskett was elected to this position at the meeting of April 13, 1858. By autumn the by-laws had been revised and the office of Actuary was replaced by two positions, Curator and Librarian. James Foskett was elected on November 3, 1858, to the office of Librarian.

At a meeting on November 17, 1859, reported in the press but not recorded in the Society's minutes, Frank H. Norton replaced Foskett

<sup>1</sup> R. H. Lawrence, *Catalogue of the Numismatic Books in the Library of the American Numismatic and Archaeological Society* (New York: American Numismatic and Archaeological Society, 1883).

<sup>2</sup> In folder: Various... in box: Miscellaneous governance records (box 1 of 1), ANS Archives. This document does not seem to have been known to H. L. Adelson, *The American Numismatic Society, 1858-1958* (New York: American Numismatic Society, 1958), pp. 29-30.









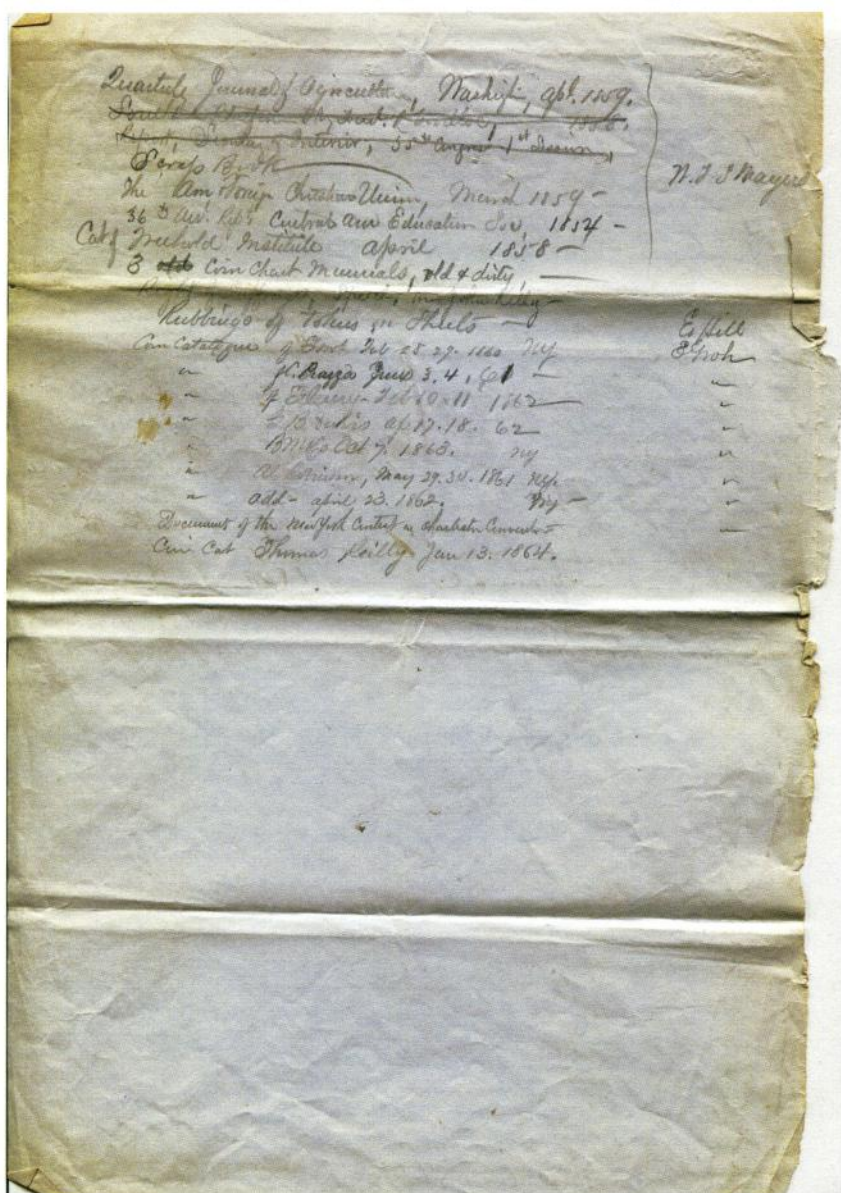


Figure 3. Folio 2 verso of the 1858-64 ANS library accession list.

as Librarian.<sup>3</sup> For more than four years after this meeting, the Society ceased to function. When it resumed meetings in early 1864, Edward Groh was elected Librarian in place of Norton (who became President); he was then succeeded by Frank Leathe in 1865 and by Daniel Parish, Jr., in 1866. Also in 1864, the Society changed its name to become the American Numismatic and Archaeological Society, by which name it would be known until 1907.

The document in question contains the library's earliest accessions known from mention in the meeting minutes (three pamphlets from Sen. William H. Seward, received on May 11, 1858) on its first page, and thus presumably began during Foskett's tenure as Actuary. A footnote on the second page suggests that Foskett turned over the books to another person, either Norton or an intermediary, in August 1859, before his term as Librarian had ended.

The ending date of the register is less clear, but it can be roughly estimated based on internal evidence and mentions of library acquisitions in the ANS meeting minutes.<sup>4</sup> Only a minority of the items in the register are mentioned in the minutes, which also refer to at least one printed document that does not appear in the library register at all: "Chickerings Chart of Prize Medals," donated by Edward Cummings on April 7, 1859.<sup>5</sup> However, all of the works in the register whose date of accession can be found in the minutes appear to have been acquired in 1858 or 1859.

However, some of the items at the end of the register, on the back of the second page, were published after November 1859. All of these were published between February 1860 and January 1864, during the period when the ANS held no recorded meetings. Most of these works (several auction catalogues and a political pamphlet) are indicated as donations by Edward Groh, who as Curator recorded several donations to the Society's collections during those years, and so had evidently not given

<sup>3</sup> "American Numismatic Society," *New-York Daily Tribune*, November 19, 1859, 7.

<sup>4</sup> Meeting minutes, 1858-1869, in box: Governance, meeting minutes, 1858-1893, ANS Archives.

<sup>5</sup> More surprisingly, a letter written by Augustus Sage in July 1858 states that the Society then possessed a copy of T. Wyatt, *Memoirs of the Generals, Commodores, and Other Commanders... Who Were Presented with Medals by Congress, for Their Gallant Services* (Philadelphia: Carey and Hart, 1848), a substantial work with numismatic content that does not appear in the register: Sage to Benson Lossing, July 9, 1858, ANS Archives. The copy of this work currently in the ANS Library was acquired in 1873.



up hope of a revival. Thus, the register would seem to be the work of Foskett and his successor Norton during the years 1858 and 1859, before the Society's four-year hiatus, plus a group of donations made during (or at the end of) the hiatus, but nothing clearly later than the revival of the organization in February 1864.

The library's history in the following years was not without difficulties, and it is in connection with one such moment that the only later mention I have found of this list in the ANS archives was made. Frank Leathe, who was elected Librarian in 1865, ceased participating actively in the Society a few months later. In an undated note,<sup>6</sup> written perhaps around the time he was elected Librarian in 1866, Daniel Parish wrote to Edward Groh:

I enclose the list of books you gave also the one I received from Leathe which I hope will be a help to you in making out the things that are missing

Below this, in handwriting that is probably Groh's (and definitely not Parish's), is a note:

Above all the Mss Catalogue must be got at, in order to get the dates & names of Donors —

The accession register is probably the "Mss Catalogue"; if not, then it must be the list "received from Leathe". Parish's note is written on the back of a short partial list of library holdings in Groh's hand, presumably the enclosed list mentioned. In any case, clearly by this time the library's holdings were muddled enough that Parish needed the help of Groh, who had been Librarian in 1864-65, to figure out what had been handed over to him and what might be missing.

#### THE LIBRARY

Perhaps the most obvious interest in this document lies in the examination of what American numismatists of the 1850s thought belonged in a numismatic library. Most of the works in the collection were, inevitably, donated, since the Society had almost no resources for purchases at the time. Numismatic catalogues and books are the predominant element, but the donations also include a varied mixture of history, bibliography,

<sup>6</sup> In folder: Various ... in box: Miscellaneous governance records (box 1 of 1), ANS Archives.



art, antiquarianism, and current politics. It is worth remembering in regard to this that the decision to expand the Society's field of activity to include archaeology did not occur until 1864; these books were donated to an organization specifically dedicated to numismatics.

From the many donations by active and interested members of works that are not specifically numismatic, it is clear that at least in the context of an organization with scholarly aspirations, coins and medals were not expected to be studied in isolation. The members of the Society intended them to be researched in connection with their historical, artistic, archaeological, and political contexts.

It is of even more interest to see what the Society chose to purchase for its library. Four works in the register are described as purchases, which is notable in that these purchases were probably the only money the Society could afford to spend on anything at all after the expense of printing its by-laws and hiring rooms for meetings. The four works in question are an interesting group: J.P. von Ludewig, *Einleitung zu dem deutschen Münzwesen mittlerer Zeiten*, rev. J. J. Moser (Ulm: J. F. Gaum, 1752); H. N. Humphreys, *The Coin Collector's Manual* (London: H. G. Bohn, 1853); J. Harris, *An Essay upon Money and Coins* (London: G. Hawkins, 1757); R. Capell, *Nummotheca atque rariora Becceleriana* (reprinted Hamburg: C. König, 1750).

Although the Society had considered purchasing some recent works in United States numismatics, in the end it received them and others as donations: J. H. Hickcox, *An Historical Account of American Coinage* (Albany: J. Munsell, 1858); J. L. Riddell, *A Monograph of the Silver Dollar, Good and Bad* (New Orleans, 1845); M. W. Dickeson, *The American Numismatical Manual* (Philadelphia: J. B. Lippincott, 1859); C. I. Bushnell, *An Arrangement of Tradesmen's Cards, Political Tokens...* (New York: printed for the author, 1858); and perhaps J. R. Eckfeldt & W. E. Du Bois, *New Varieties of Gold and Silver Coins, Counterfeit Coins, and Bullion...* (New York: G. P. Putnam, 1851), if this is what lies behind the enigmatic abbreviation "New Bullion &c., 1851". Thus, the perceived gaps that the purchases filled were not in the field of American coinage; instead the Society chose to purchase an introduction to medieval German coins, a guide to ancient coins and the medieval and modern coins of the British Isles, a theoretical work on the economics of money, and a catalogue of a collection of ancient and European coins. This reinforces the point made from the overall contents of the library: the aim was to

build a general reference library of all fields of numismatics that set the coins in a wider economic context, as much as historical and artistic contexts.

## THE TEXT

The following is a diplomatic edition of the accession register, attempting an exact transcription of the manuscript without alteration of the occasionally erratic spelling and punctuation, as well as some indication of the untidy corrections and annotations in so far as these can meaningfully be approximated in type. The handwriting is not always easy to interpret, but only the most uncertain portions have been indicated in the apparatus. No attempt has been made at a clear division of the various hands represented; suffice it to say that the register appears to show Foskett writing in two very different styles, plus at least one other person, presumably Norton, and possibly a third in between.

In general, the entries were written in sequence, as one would expect, although the numerals in the first column of the first page were evidently written all at the start, with the entries filled in later. Also, the checkmarks in the document appear to have been added after the entries had been written, probably in the 1860s by one or more persons checking off which items were still present in the collection, and occasional notes about the status of missing items were written across their titles.

[fol. 1r, ruled in six columns]

Catalogue of Books in the possession  
of the A.N. Society —

N <sup>o</sup>	Name	Size	Date	Prob. Value	How Acquired
1	Penny Magazine 1832-3	R.8Mo <sup>7</sup>			Presented to the Society by J.D. Foskett
2	do do 1834-5	R.8Mo			
3	do <sup>lost</sup> do 1836-7	R.8.Mo			
4	do do 1838-9	R.8.Mo			
5	✓ Descrizioni di Roma λ Vol.1	12mo	1719	\$5.00	Presented by Edward Groh.
6	✓ " " " λ Vol.2	12mo	1719		

<sup>7</sup> This notation is clear but unusual; it is most likely an attempt to indicate royal octavo (my thanks for this explanation go to George Kolbe, who observed that whoever wrote the earlier entries made a number of errors in the sizes)..

7	✓Report of U.S. Finances λ 1856-7	8vo	1858	—	Presented by W.H.
8	✓" " Secretary of Interior 35 Congress λ 1 <sup>st</sup> Session	8vo	Pam.	—	Seward
9	✓Speech of W H.S. on Kansas	8"	"	—	Do
10	✓Southern Platform	8vo	"	—	Do
11	✓Antiquity of Coins λ	12mo	1856	1.00	A B Sage
12	Primary U S.	12mo	1857	1.00	A B Sagee
13	✓Catalogue N.Y.S. Library	12mo	1856	1.00	A B Sage
14	✓A Discourse of Coins & Coinage λ	12mo	1673	10.00	A B Sage
15	Pamphlets :				Jno Cochrane
16	✓Catalogue NYS Library ✓		1854	—	A B Sage
17	✓Lossing's Fine Arts λ	18mo	1846	—	A B Sage
18	✓American Negotiator λ		1765		A B Sage
19	✓View of the US.		1832		J.D.F
20	✓Pinkertons Medals λ		1784		Gibbs
21	Hodges Coin Manual		1		Mayers
22	✓Catalogue of Autographs Phipps		1858		Mayers
23	✓Lincoln & Sons Catalogue ✓		1856		Norton
24	✓New York Civil List λ		1857		Darling
25	Bibliographical Catalogue ✓		1858		Mayers
26	✓N.Y. State Library Catalogue ✓		1856		Mayers
27	✓" " " Law " " 2 vols ✓		1855		Mayers
28	Di Pomponio Mela de Sito, Forma Del Mondo" <sup>[[Stolen]]</sup>		1557		Foskett
29	Kennetts Antiquities λ	1731			
30	Antiquarian & Architectural Year Book	1844			
31	Synopsis of British Museum λ	1852			
32	Tymms Family Topographer λ	Vo 1			
33	" " " λ	2			
34	" " " λ	3			
35	" " " λ	4			
36	" " " λ	5			
37	" " " λ	6			
38	" " " λ	7			
39	✓Ludwiges Middle Age German Coins λ	x	1752		By Purchase 1.50
40	✓American Coinage λ		1858		John H Hickcox

[[fol. 1v is blank]]

8 The reading "Stolen" is likely but uncertain.



[[fol. 2r, ruled in four columns]]

No	✓ Supplement to the N.Y. Gazette	1766	Victor Lanuzy Mr Lanuza <del>Oliver, James</del>
41	<del>Monographs of the dollar</del> Stolen	18	J D Foskett
42	✓ Works of Alex Hamilton & Vol 1		A. B. Sage
43	✓ Mint report 1857	Pamp	W F Mayers
44	Macaulys Hist England & Vol. 1	"	J D F—
45	✓ Reeves Catalogue of Eng. B[...] <sup>9</sup>		
46	✓ 2 Sages Catalogue of coins & <sup>Feb } 1859 June</sup>		A B Sage
47	Humphreys Coin Manual &	2 vols	Purchase \$2.00
48	Ackermans Introduction to Coins	1 "	J Oliver
49	Bogerts Catalogue		Sage —
50	✓ Harris Essays on Money & Coin &	1757	Purchased 60 ct
51	✓ Numotheca atque Rariora	1750	" 50 ct
52	American Numismatrical Manual	1859	Dickeson
53	✓ Bushnells Tokens &	1858	Mayers —
54	<del>American Numismatrical Manual</del>	1859	<del>Dickeson</del>
55	✓ Patent Office Report (Ag) &	1857	Hon J. Cochrane
56	Curtis's Priced Catalogue	1858	J K Curtis
57	Felts Mass Currency	1839	Foskett
58	New B[ullion] <sup>10</sup> & c	1851	do
59	Valentines Manual	1848	do
60	✓ Mysteries of Isis &	1858	Jno A Bell
61	✓ Addison's Dialogue on Coins ✓		Ed. Groh
62	Bibloethica <sup>11</sup> Numismatica		Henry Bogert *
63	✓ Scrap Book		W. F. S. Mayers
64	✓ Musee des Familles	June 1857	
	✓ Historical Magazine ✓ January 1859		
	✓     ✓ Februy "		
	✓     ✓ March "		
	✓     ✓ April "		
	✓     ✓ May "		
	✓     ✓ June "		
	✓     ✓ Sept— "		
	✓     ✓ Oct— "		

9 I am unable to make out the last word, although the entry might refer to the Sotheby & Wilkinson catalogue of May 13, 1858.

10 Reading is uncertain but likely.

11 Reading is clear; presumably "Bibliotheca" was intended.

✓ Jno Hearne, Catalogue, Seals, Antiquities	
✓ Catalogue of Books Sold @ Luds	March 10, 1858
✓ Monthly Bulletin, U S Agric Soc	May 1858.
✓ Cat of Books of Rev John O Choules, M.D.	" 19 "
✓ Sage Catalogue	June 1859
✓ Nortons Literary Letter,	Oct 1857
✓ " " "	no 2 1858
✓ Bankers Magazine	May 1857.
✓ Cat of Books, Leavitt Delisser Co,	May 24, 1856
	J. D Foscett
	J D Foscett
	A.B Sage
	E. Hill
	J D Foscett

\* Not recieved Aug. 1859.

[fol. 2v, not ruled but laid out in two columns]

Quarterly Journal of Agriculture, Washington, Ap<sup>l</sup>. 1859.

Southern Platform [by] Dan<sup>l</sup>. R Goodloe, 1858.

Report, Secretary of Interior, 35<sup>th</sup> Congress - 1<sup>st</sup> Session.

Scrap Book

The Am & Foreign Christian Union, March 1859 -

36<sup>th</sup> An<sup>l</sup>. Rep<sup>l</sup>. Central Am Education Soc. 1854 -

Cat of Freehold Institute April 1858 -

3 old Coin Chart Manuals, old & dirty —

Right of Suffrage, Speech, Hon John Kelly -

Rubbings of Tokens on Sheets —

Coin Catalogue of EGroh, Feb 28, 29, 1860 NY

" of C. Piazza June 3, 4, 61 —

" of EFleury Feb 10 & 11 1862

" G B Davis Ap 17. 18. 62

" BM&Co Oct 7. 1863. NY

" AS Robinson, May 29. 30. 1861 N.Y.

" Add- April 23. 1862. NY —

Documents of the New York Contest in Charleston Convention

Coin Cat Thomas Reilly. Jan 13. 1864.

W. F. S Mayers

E. Hill

E Groh

## My First Experience Writing for *The Numismatist*

Ray Williams

I thought I'd share my experience of writing an article for *The Numismatist* with my NBS friends. Before doing so, I'll introduce myself... I'm a 63-year-old electronics technician from Trenton, New Jersey. I collect coins and paper money from our colonial and confederation time periods. Although I specialize in New Jersey coppers, I also have an interest in most of the Red Book pre-federal coins. I have fun being active in the hobby and have held positions in local, state, and national clubs. I enjoy giving presentations to coin clubs, historical societies, Scout troops, etc. I have written articles for my fellow colonial collectors in the *C4 Newsletter*, *CNL*, and *Penny Wise*.

I don't know if I'm a bibliophile or not. I have a fairly extensive library relating mostly to colonial numismatics and history. I consider this a reference library, but I do have some scarce/valuable books, such as originals of Crosby and Maris. A Quartermaster reprint of these works would more than suffice for research purposes, but I just had to own these and several other books. As much as my wife Diane complains about how the library is overrunning the house, I think she'll be pleased when she sees what it will bring in my estate someday. Am I a bibliophile? Someday someone will need to define "bibliophile" for me.

With my desire to share the fun I have in colonial numismatics with those outside of my C4 and EAC circles, I thought it would be fun to give one of my oral presentations in print, in an article, for the approximately 26,000 ANA members. I pulled coins out of a number of different red boxes and made notes about what made them so interesting. Diane always warns me when I talk to a non-colonial collecting audience, "Don't bore them with coins; just tell them stories..." It's good advice. If a speaker gets too technical for his audience, he'll lose them in minutes. With these notes, I wrote the article.

Up on the computer screen came a blank page in Microsoft Word. I



wrote about an evening getting reacquainted with my coin collection. The evening started with me just having finished my favorite dinner, the dining room table cleared and the coin boxes, coin pad, magnifying glass, lamp, and coffee cup positioned just right. As I pulled coins out of different boxes, I related something about the history of the coin's time period, or why the coin is significant, or something about the charm it possesses. My intent was to make the reader feel as though he or she were sitting right next to me, listening to me talk and even smelling my coffee.

I now had a Word document with no images. I asked a couple of friends to take a look to make sure I didn't make any historical/technical errors. Then off I sent it to Barbara Gregory, editor of *The Numismatist*, for consideration. After a short time (it seemed like eternity) Barbara emailed back and said that the article was accepted and that she would be mailing me paperwork to be filled out. I received the paperwork, filled it out, and returned it the same day. I had no idea that authors of a featured article are paid a fee per word and per image. I emailed back telling her that unless there are legal reasons for money changing hands, I'd like to just donate the article. I wish I were in the position to support the hobby more financially, and I would feel bad taking their money.

I was then notified that an editor would be assigned to work with me and that she would contact me, and work with images and all that's necessary. Shortly later (another eternity) Jerri Raitz contacted me and introduced herself as my editor. She asked me if I would supply coin images or we would use the ANA files. She also asked for several pictures of me looking at coins. I replied that I would be supplying images of the actual coins I was talking about.

I had Diane take several pictures of me at the dining room table, and I sent them along with a picture of me in Roger Siboni's library. I took a lot of coin pictures, dozens of them, and sent them off. The editing then started. Jerri took my Word document and made only minor changes. She formatted it to a layout with two columns per page and inserted images. She took my coin images, removed the background, and replaced the background with my dining room tablecloth—very cool!

There were a number of editing versions going back and forth to make minor changes in images and image descriptions... and there it was. Something I wrote that looked so professional! WOW! Jerri let me know at the beginning that she is not a numismatist, and I let her know

I'm not a writer. I now wish I had paid more attention in English classes in school. She made the whole process very easy, and fun too. She was very patient and gave me all the time I needed. I can't wait to thank her in person when I attend the ANA Summer Seminar.

Okay, the article was done and I learned it was to be published in the April 2015 issue of *The Numismatist*. I waited. One night, a friend on a colonial chat group posted that a picture of me is in *The Numismatist* online. I went online and there it was! What a surprise—the article starts with a full-page picture of me! It never clicked during the editing process that this would happen—I thought the picture would be in the author's bio section on page 16. Maybe if I looked like Clint Eastwood or John Wayne, but.... Diane inquired as to why she got no photo credit (tongue in cheek).

Shortly later, I received the hard copy in the mail. There's something about holding the printed word in your hand: the glossy paper, the nice images.... Kindle and online books are nice, but there's nothing like holding a book. I utilize a Quarterman reprint of Crosby, but it's a special occasion when I remove my original Crosby from the shelf, feel that 1875 binding, and enjoy the research and images which are just remarkable for the time.

Did I succeed in my goal? I wanted to introduce the general collecting public, 26,000 of them, to the wonderful world of colonial numismatics. But even if they don't get the urge to collect colonials, I hope that they will look at what they already collect from a historical point of view. I have written a number of articles in the *C4 Newsletter*, *CNL*, and *Penny Wise*. Rarely have I received any feedback. For this article, both friends and strangers have emailed me about how much they enjoyed it. At club meetings, members thank me in person. At the GSNA Convention, I can't guess how many approached me, and one even asked for an autograph! That's an honor and humbling at the same time.

So to conclude, I'd like to encourage the reader to consider writing something for any publication. My article is not an award-winning scholarly work, just me sharing my hobby fun. If something is fun for you, it'll be fun for others. Don't worry at all about your writing skills, do the best you can and, if necessary, an editor can help. Editors are always in need of material and thankful to receive anything, and it doesn't need to be scholarly original research. It's a hobby—have fun and share!



## A Modest Exoneration of B. Max Mehl's "Hazeltine Type Table"

Joel J. Orosz

For a truly transformative figure in the business of numismatics—what with his nationwide advertising, forays into mass merchandising, and innovative use of his day's "social media"—B. Max Mehl has never earned respect among the cognoscenti of coins (fig. 1). George H. Clapp, or so the story goes, called him "mendacious" to his face, and Max took it as a compliment. John J. Ford traveled to Fort Worth, ruthlessly cherry-picked valuable delicacies from Mehl's capacious vault, and chortled over his victim's satisfaction in receiving small advances over what he had paid for them. Dave Bowers remembers the "Texas Master of Coins" belying his vivid reputation by being personally colorless. Many authors, the current one among them, have hooted at B. Max's prose, which may be defined as puffery tempered by malaprops. But of all the examples of B. Max Mehl's ineluctable woolly-mindedness, exhibit A has always been his reprint of the "Hazeltine" *Type Table* (fig. 2).

It seems only reasonable that if you choose to reprint someone's work, you would proofread the title page, paying special attention to the spelling of the author's name. But no, on the cover of Mehl's reprint, there it is, printed in the crisp typescript that still looks fresh and modern nearly ninety years on: "Hazeltine." Not Capt. John W. Haseltine, mind you, but *Hazeltine*. It gets even worse on page 1, wherein Mehl reprints the "Notice" that prefaced the original November 28–30, 1881, Haseltine auction sale from which the *Type Table* was lifted. Mehl's large italicized headline above the "Notice" reads *Capt. Hazeltine's Preface*, which notice is signed quite clearly in type—for crying out loud—"John W. Haseltine." Then, just to prove Emerson wrong in writing that "a foolish consistency is the hobgoblin of little minds," on the very next page, Mehl presents his signed Foreword in which he mentions Haseltine four times, and spells the Captain's name correctly each and every time!





*Cordially Yours*  
*B. Max Mehl*

Figure 1. B. Max Mehl, 1950.

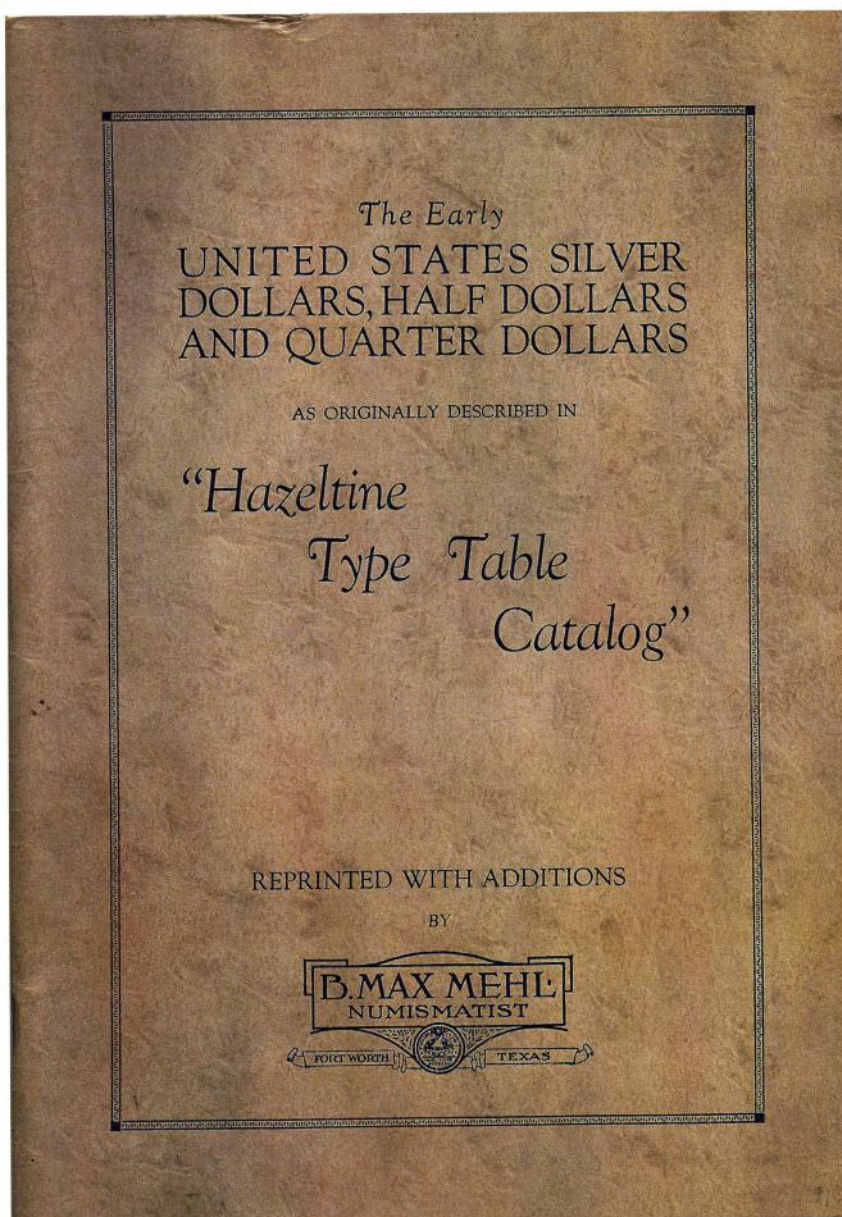


Figure 2. Cover of Mehl's reprint of Haseltine's *Type Table*.



Only B. Max Mehl, it seems, would take all of the evidence pointing in the proper direction, give it a mighty wrench so that it leads straight into the realms of error, and then occasionally kick it back into the preserves of accuracy, apparently completely at random. By what authority could he have ever put a "z" into Haseltine's name, especially in so prominent a spot as the title on the front cover? Under such circumstances it seems a triumph of the will that ol' Max managed to consistently spell his *own* name correctly throughout the *Type Table* reprint.

As it turns out, however, Mehl did have an authority for the use of the "Hazeltine" spelling, and this authority comes from a surprisingly unimpeachable source, to wit: Capt. John W. Haseltine!

From February 25-28, 1873, the coin collection of S. W. Chubbuck crossed the auction block in Philadelphia, with the catalogue prepared and signed by Capt. John W. Haseltine (fig. 3). The back cover, however, features an eponymous ad for the cataloguer, in type just as bold as that used by Mehl three generations later to reprint the *Type Table*, except that Haseltine has non-eponymously misspelled his own name as "*John W. Hazeltine Dealer in Curiosities, Coins Medals, Tokens*" (fig. 4).

One Haseltine typo does not a complete pardon justify for B. Max. Mehl could quite clearly see the proper spelling, and even used it more than once in his reprint, so he must still bear the ignominy of using "Hazeltine" in the title. But we should grant a partial absolution for errant spelling to our Fort Worth worthy, for if even Capt. Haseltine occasionally swapped his "s" for a "z", we can hardly demand perfection of reprinters.

Of course, one might regard Mehl's offense against orthography as a sort of poetic justice for the Captain. Charles Davis, in "The ~~Randall~~ Haseltine Type Table", published in the Fall 1993 issue of *The Asylum*, demonstrated that the *Type Table* was largely the work of the great Philadelphia numismatist J. Colvin Randall, and that Haseltine, who had begun as a collaborator, appropriated Randall's work, published it under his own name, and never gave J. Colvin a scrap of credit. Perhaps it was karma in operation, for Mehl, too, essentially swiped the *Type Table*, and he also published it under a (slightly) different name.

Be that as it may, perhaps Mehl was looking at the back cover of a Chubbuck catalogue when he was writing the front cover of the *Type Table* reprint. It would not have been the only time in his career that



## INTRODUCTION.

In preparing the present catalogue, I have endeavored to give accurate and fair descriptions of the pieces, and feel confident that if there has been an error of judgment it will be found to be in underrating their condition. Although, with the limited space requisite in so large a catalogue, it is rather difficult to exactly convey the impression desired, I feel satisfied that in many instances purchasers will be agreeably disappointed.

There are many pieces to suit the cabinets of those who desire only uncirculated or very fine specimens, as well as pieces of a lower grade—with which many are satisfied.

A small collection and a number of interesting pieces have been added to Mr. Chubbuck's original cabinet, in order to make the sale more attractive. Among them, I will mention the coins of Siam, Burmah, Anam and Cambodia. I do not think the last two named grace any cabinet in the United States.

Collectors can judge for themselves, by a careful perusal of the catalogue, of the varied and interesting character of the collection.

The size of ancient coins is by the scale of Mionnet; all others by the American scale of sixteen to an inch.

For the benefit of new collectors, I append a list of descriptive terms used to assist them in forming some idea of the appearance of the pieces: Proof; Uncirculated; Very Fine; Fine; Extra or Very Good; Good; Fair; Poor.

Respectfully,

JOHN W. HASELTINE,  
No. 512 Walnut Street, Philadelphia.

Figure 3. Haseltine's signed introduction to the Chubbuck sale.

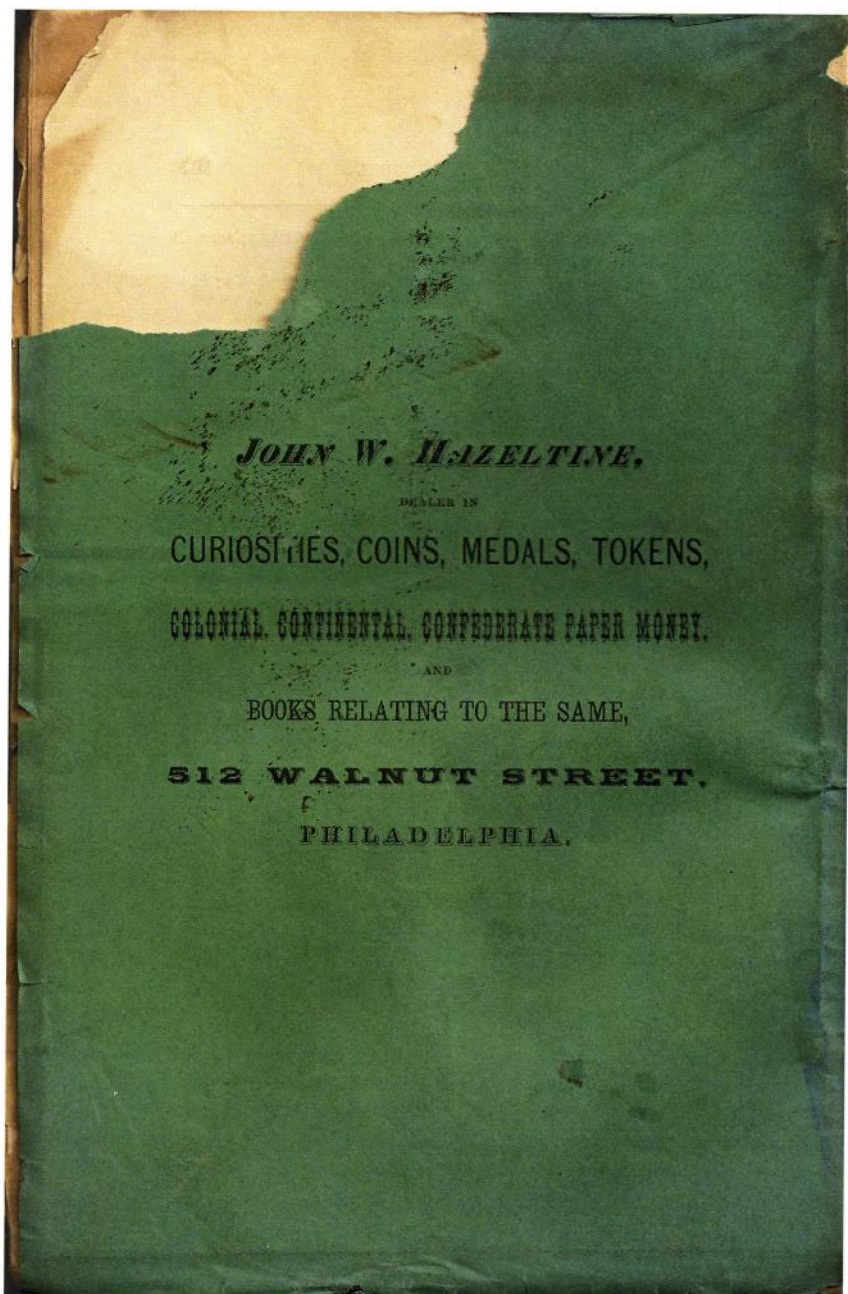


Figure 4. Back cover of the Chubbuck sale catalogue.

Max got his aft thoroughly mixed up with his fore, but at least this time he could ask rhetorically, in his own defense, "Why should I be held responsible for properly spelling 'Haseltine' when the Captain himself couldn't consistently do so?"

### Help Promote the Numismatic Bibliomania Society

Howard A. Daniel III sets up a club table to represent the Numismatic Bibliomania Society (and the International Bank Note Society, Numismatics International, Numismatic Literary Guild, and several other organizations) at the MPC Fest, the International Paper Money Show, and the summer FUN Show. Howard will no longer set up at American Numismatic Association events and the January FUN Show.

*The Asylum* and NBS membership applications are given to numismatists interested in our society from the table. Journals and applications from other societies are also given out.

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Howard always needs volunteers to staff the table and needs your unwanted references, journals, world banknotes, and/or world coins. Please contact him at [hadaniel3@msn.com](mailto:hadaniel3@msn.com) to make donation arrangements. The best method is to take them to him at one of the shows or events he attends, otherwise you can mail them to him. Howard will reply with a thank-you letter which will describe the donation for tax purposes.



## Off the Shelf: Huttich's 1537 Work on the Roman Republic

David F. Fanning

The first illustrated numismatic book is generally regarded as being Andrea Fulvio's famous *Illustrium imagines*, first published in Rome in 1517.<sup>1</sup> Fulvio (c. 1470–1527) was a humanist scholar best known for his work on Roman iconography, topography, and portraiture. His *Illustrium imagines*, though published in a small format,<sup>2</sup> included 204 illustrations of Roman historical figures and other personages, some of them apocryphal or taken from myth (figure 1).

The portraits in Fulvio's book are largely derived from coins, but there is considerable license taken in this regard. Many are taken from Roman coins and medals in the collection of Fulvio's publisher Jacopo (Giacomo) Mazzocchi, but (as Ernest Babelon and others have noted) many of the portraits were never used on a coin. The book was not intended to be a particularly scholarly reference. Babelon contrasted it with Budé's *De asse*,<sup>3</sup> writing, "The *Promptuaire* [of Guillaume Rouillé] and the *Illustrium imagines* were, above all else, catalogues for the use of the curious, guides for the casual collector; books in the same mould are produced to this day. As we have already seen, Guillaume Budé's treatise, written from a strictly scholarly point of view, was founded on a completely different idea of the meaning of numismatics."<sup>4</sup> Fulvio's

1 Andrea Fulvio, *Illustrium imagines* (*Imperatorum & illustrium virorum ac mulierum vultus ex antiquis numismatibus expressi: emendatum corruptumque opus per Andream Fulvium diligentissimum antiquarium*) (Rome: Jacobus Mazochius, 1517).

2 Fulvio's book is generally considered an octavo (8vo), though the sheets comprising it are folded but twice. Most copies of *Illustrium imagines* measure about 16 by 11.5 cm (6.25 by 4.5 inches) or so.

3 Guillaume Budé, *De asse et partibus eius libri quinque* [ue], (Paris: Chalcographia Ascensiana, 1513).

4 Ernest Babelon, *Ancient Numismatics and Its History: Including a Critical Review of the Literature*, tr. Elizabeth Saville (London and Crestline: Spink and Kolbe, 2004), p. 71.

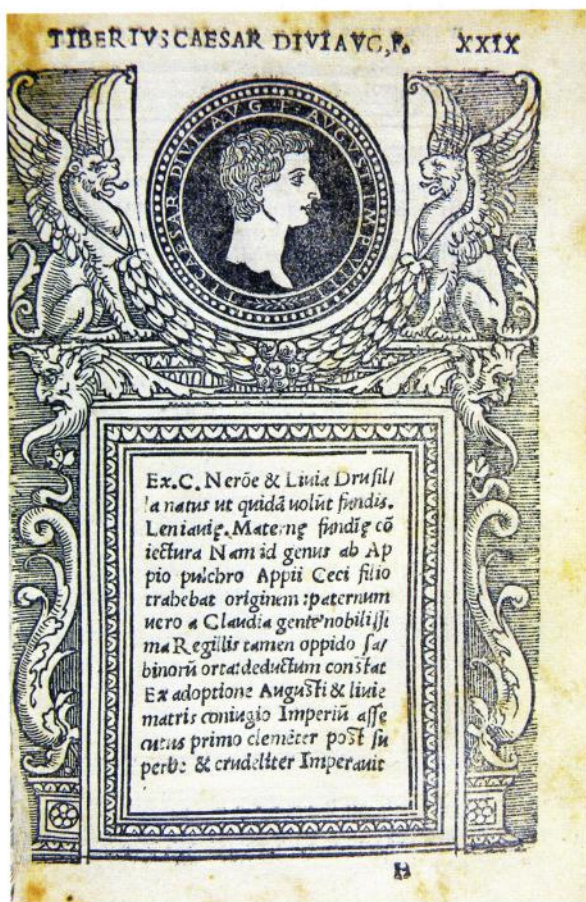


Figure 1. A leaf from Andrea Fulvio's 1517 *Illustrium imagines*.

collection of images could be seen as the first popular work on numismatics, attempting to introduce readers with an interest in history to the subject of coins.

If Fulvio's volume is the first published book substantially illustrating coins, the second to do so is Joannes Huttich's 1525 *Imperatorum romanorum libellus*.<sup>5</sup> Huttich (c. 1490–1544) was an antiquarian in the Electorate of Mainz in the Holy Roman Empire. Like Fulvio, he illustrated his book with woodcuts derived mostly from coins, extending

<sup>5</sup> Ioannes Huttichius, *Imperatorum romanorum libellus, unà cum imaginibus, ad vivam effigiem expressis, cum privilegio caesareo* (Strasbourg: Wolfgangus Caephalius, 1525).



the coverage to the Holy Roman Emperors. A 1534 edition published by Wolfgang Köpfel in Strasbourg added a section titled *Consulum romanorum elenchus* covering Roman Republican coins.<sup>6</sup> This new section was also issued as a stand-alone publication in 1537 (figure 2).<sup>7</sup>

The bibliophile will quickly perceive the similarities between the images printed in Huttich's various works (figure 3) and those found in Fulvio's *Illustrium imagines*. Indeed, these similarities have led for centuries to charges that Huttich merely copied Fulvio's work. Babelon cites Jacob de Strada, who "accused Huttich's book of being nothing more than a copy of Andrea Fulvio and Mazzochi's."<sup>8</sup> In more modern times, Cunnally has written that "Most of the medallions are copies from Fulvio's 1517 *Illustrium imagines* and employ the same format of white portraits and inscriptions against a black ground, although Huttich continues the series through the medieval emperors of the Hohenstaufen and Hapsburg lines right up to Charles V and Archduke Ferdinand. In a later edition of 1534, Köpfel changed the title to *Imperatorum et caesarum vitae* and added a section illustrating republican or consular coins, the *Consulum romanorum elenchus*."<sup>9</sup>

The presence of a copy of the 1537 *Consulum romanorum elenchus* of Huttich in the recent Kolbe & Fanning sale of the RBW Library provided me with the opportunity to become better acquainted with this work. The title leaf is followed by fifteen pages comprising an index to the Roman consuls from L. Junius Brutus to L. Antonius, with the list flanked at left and right by woodcut borders. Following this are fourteen pages on which are found the eighty-four woodcut medallions portraying both sides of forty-two coins that make the work so remarkable.

I was surprised to find that, though I do not actively collect in this area, I owned a Roman Republican silver denarius depicted in Huttich's work. Comparing the coin to the illustration was an interesting exercise (figure 4). The coin is a small piece issued around 123 BC under the name

6 Joannes Huttichius, *Imperatorum et caesarum vitae, cum imaginibus ad vivam effigiem expressis: libellus auctus cum elencho & iconiis consulum ab autore, M.D.XXXIII*; as issued bound with idem, *Consulum romanorum elenchus, cum privilegio cæsareo* (Strasbourg: Vuolphgangus Cæphalæus, 1534).

7 Joannes Huttichius, *Consulum romanorum elenchus* (Strasbourg: [Wolfgang Köpfel], 1537).

8 Babelon, *Ancient Numismatics*, p. 68.

9 John Cunnally, *Images of the Illustrious* (Princeton: Princeton University Press, 1999), p. 198.



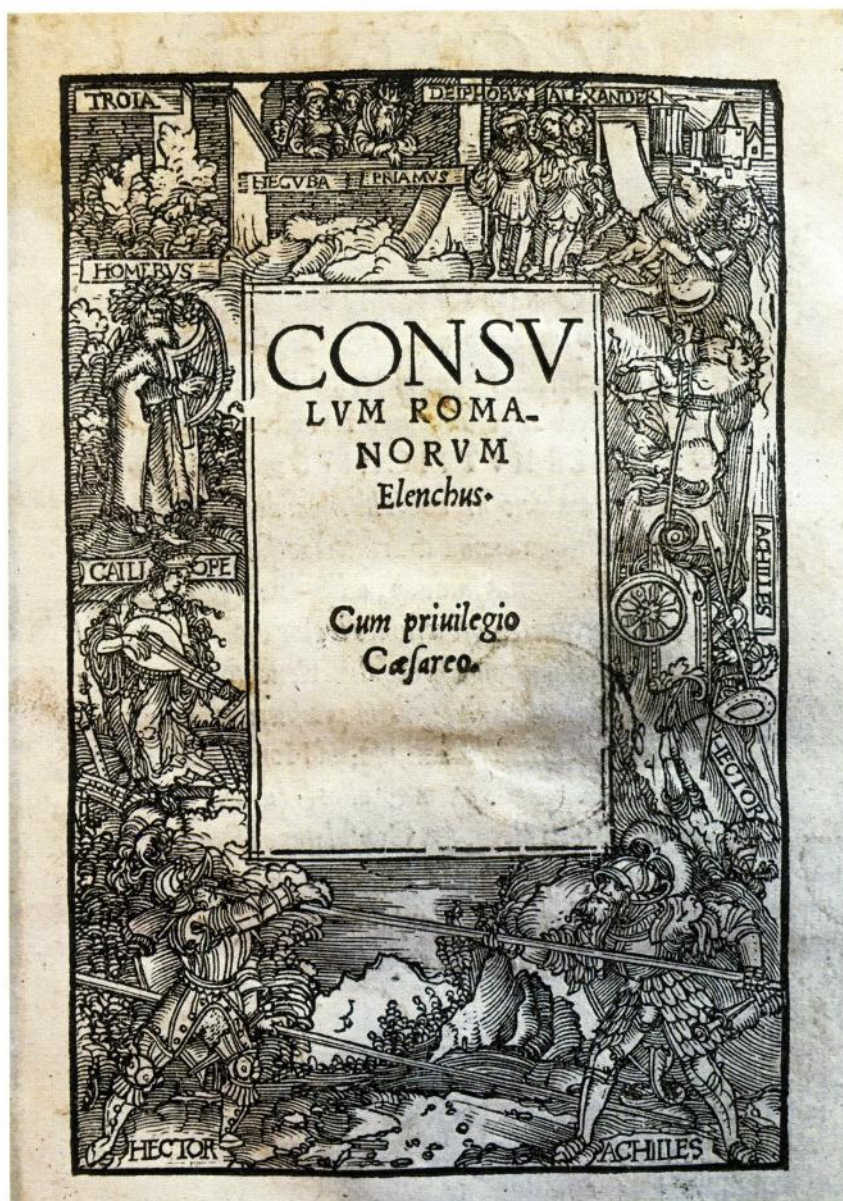


Figure 2. The title page of Joannes Huttich's 1537 *Consulum romanorum elenchus*.



Figure 3. Illustrations from Huttich's *Consulum romanorum elenchus*.





Figure 4. A Roman Republican silver denarius bearing the name of M. Fannius C.f. (Crawford 275/1, Sydenham 419), with the representation of the piece in Huttich's work.

of moneyer M. Fannius C.f. It depicts the helmeted head of Roma on the obverse, and Victory driving a quadriga on the reverse. One can quickly discern the differences between Huttich's representation and the coin itself. The illustrations in Huttich's work show marginal legends spaced evenly around the edge of the coin, while in fact they are far less regular in arrangement. Also striking is the reversal of the devices: while both Roma and Victory face to the right on the coin, they face to the left of the image.



The fine woodcut illustrations in Fulvio have been attributed to Ugo da Carpi, while the somewhat less refined woodcuts in Huttich are generally attributed to Hans Weiditz the Younger.<sup>10</sup> In neither work were the illustrations meant to be true representations of numismatic objects. Instead, they were meant to serve as a portrait gallery of sorts: in both books, the focus is more on the persons portrayed than the coins themselves. While the high degree of influence is clear when comparing the woodcuts in Huttich to the earlier Fulvio work, it seems to this author reasonable to have based the illustrations of the second illustrated numismatic book on the foundation laid by the first. Lacking any other contemporary numismatic illustrations to compare them to, they do not seem so similar as to suggest an improper appropriation of imagery.

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<sup>10</sup> Both attributions are uncertain. Roberto Weiss cites a lack of evidence supporting the attribution of the Fulvio images to Ugo da Carpi, saying only that it is "not impossible": *Illustrium Imagines, Incorporating an English Translation of Nota by Roberto Weiss, Accompanied by a Leaf from the First Illustrated Numismatic Book* (Crestline: Kolbe, 2001), p. 26. John Cunnally notes in "Changing Patterns of Antiquarianism in the Imagery of the Italian Renaissance Medal" (in *Perspectives on the Renaissance Medal*, ed. Stephen K. Scher [New York: Garland and ANS, 2000]) that the attribution of the Huttich woodcuts to Weiditz has been disputed by Maria Lanckoronska, who attributes them instead to Heinrich Vogtherr the Elder (p. 122, n. 35).

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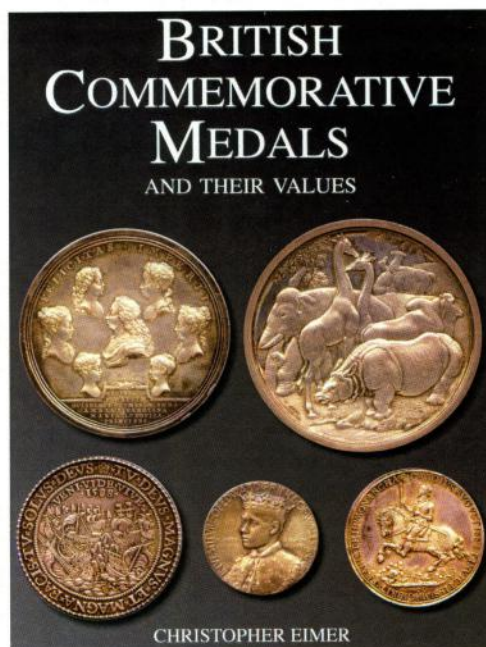
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